

# THE ETUDE

PRESSER'S MUSICAL MAGAZINE

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OCTOBER 1917

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## PRESSER'S MUSICAL MAGAZINE

**The Etude**  
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS  
Edited by JAMES FRANCIS COOKE  
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## The World of Music

"How many a tale their music tells"—Thomas Moore

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THEODORE PRESSER CO., Publishers,  
1712 Chestnut Street, Philadelphia, Pa.

PREPARATIONS for the next annual meeting of the Music Teachers' National Association have been going on steadily during the warm weather. The meeting is to be held at New Orleans, December 29-30 next, and the acceptance of the invitation to visit this city (the first trip of the Association so far south) seems to be meeting with general approval. New active members have been added to the list in gratifying numbers throughout the year, and the opportunity to provide a short vacation, an interesting convention, and exceptionally pleasant fellowship at the meeting seems to meet with popular approval.

President J. Lawrence Erb, of the University of Illinois, has been elected president of plans leading to greater efficiency and widespread use of the M. T. N. A. These are the culminating of the State Music Teachers' organization and the National Association for church cooperation. The meeting itself, and the first program of movement will show a considerable decrease from the former order and arrangements. The plan for this year enlists much more than the customary number of participants.

The United States Bureau of Education has adopted a plan prepared by the M. T. N. A. Committee on the history of Music and Libraries, and has undertaken a complete survey of the music departments of the public libraries in this country. This is the first step in the plan of this committee to make a definite survey of the musical material with which it is concerned.

The Committee on Standardization, of which Mr. Charles L. H. of Columbia is chairman, has been active in the preparation of a plan which may soon be made public, and will be of the greatest interest to every music teacher. Mr. Karl W. Gehren, of Oberlin, will have charge of the Public School Music Committee's representation at the New Orleans meeting. A new committee is that on Organ and Choral Music, of which the chairman is Louis Peter Christian Luthin of Northwestern University, and the other members Messrs. George C. Gow of Vassar, Hamilton C. Macdonnell of Wellesley, and Charles N. Boyd of the Western Theological Seminary, Pittsburgh. The committee on American Music, headed by Mr. Francis L. York of Detroit, is preparing a special session which may take the form of a program of novelties.

CONTINUITY to a prevalent rumor, it is announced that we will check the opening season at the Metropolitan, (all arrangements being complete even to the repertory of the opening performance in November, few of the artists and none of the stars returned to Europe this summer.

THE Third Convention of the Society of St. Gregory of America was held in Cincinnati this summer. This society, organized with the laudable object of improving Catholic Church music, eliminating the war drums, when such has been allowed to utter, and reforming the same in accordance with the ideals embodied in the *Missa proprio* of Pope Pius X. The convention included addresses by eminent church musicians and dramatic productions of sacred music as examples of the most worthy style. The use of the St. Gregory hymn, which appears to be the nearest Catholic equivalent for the transfer sort of Protestant *Gregory hymn*, was condemned by unanimous resolution. A full account of the proceedings will be found in the July issue of the *Catholic Choralist*, the official organ of the Society of St. Gregory.

THE public libraries in New York City are rapidly increasing their provision for the fiction of music. They now have 15,000 volumes of music.

NEBRASKA, celebrating her fiftieth birthday, has had a great *Centennial* of *Nebraska*. Lincoln, her capital city. Prof. Hartley B. Alexander and Prof. Howard Kirkpatrick, both of the State University, were respectively the authors of the words and the music. About four hundred people participated in the performance, besides an orchestra of thirty.

As a parallel to Bauer and Gabelowitsch, Rose and Offile Sutra have been specially chosen for the *Centennial*. Some of our older readers will be reminded of the Trent brothers of Vienna, once famous in this same line.

CARLSON'S daughter, Mme. Teresa Caracciolo, has made her debut in London as a concert pianist, playing the D Minor Toccata and Fugue by Bach, the C Major Sonata by Beethoven, a *Fantasia Oriental* by Rimsky, pieces by Liszt and Tausig and three sketches of her own composition.

MARCAJES' new opera, *Lodovico*, known in Dutch as *The Young Riders*, will be produced during the coming season at the Metropolitan Opera House, New York. The libretto is based on a Dutch theme, drawn from Oude's novel *Two Little Wooden Shoes*. A chorus of Dutch milkmaids is said to be one of the attractive features.

MUSICIANS at Chautauque, N. Y., including such names as Modest Atchabuev, Alfred Hailan, and the like, organized a baseball team, but are also engaged in a musical band. Possibly the fact that Arthur Hackett, ordinarily a first tenor, was given the position of second base, might have something to do with it.

WASSILI LEPE orchestra, playing at Willow Grove Park, Illinois, this summer, has brought out several high-class novelties, including *Belshazzar's Feast* by Rimsky, the *Centenary Pilgrims*, Grainger's *Sally on the Shore*, and *Le Nocturne*, a cantata based on a Japanese subject, by Wassili Lepe, with a libretto by John Laibler Long. The first and last named works were here given their first public performance.

THE AMERICAN GUILD OF PIANO TUNERS, in convention at Cincinnati, passed a protest against any change from the present "international pitch" (A=435). For some unexplained reason several of the leading orchestras, it seems, have been using instruments built in a very slightly higher pitch (A=440). It is unfortunate that after the circus of musicians in France, and afterward elsewhere, had brought order out of chaos in the matter of pitch, and given the musical world a reliable standard, that the matter should be unsettled again and the subject have to be canvassed anew.

ACCORDING to the accounts of *The Music Trades*, the old revolving-top piano is going out of fashion, the piano bench being the present favorite. Among other considerations, the bench is convenient for diet playing.

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The puzzle page is not intended for the children alone. Sam Loyd's puzzles appeal to all the sit around them out together some evening as you sit around the table in the living room.

TEN PRIZES FOR BEST ANSWERS

Write your answers on one side of a single sheet of paper and send by post not later than October 15th, to SAM LOYD, Puzzle Editor, THE ETUDE, 1712 Chestnut Street, Philadelphia, Penna.

Answers to Puzzle in the September Etude: No. 1, Bauer; No. 2, Sawyer; No. 3, Goodson; No. 4, Carver; No. 5, d'Almeida (dell hair); No. 6, Grainer; No. 7, Federewski (Fed plus Ermine plus Sew minus Mines plus Shi); No. 8, Busoni (Bus plus Onion plus Eden minus One minus Ives); No. 9, Hofmann (Hot plus Far minus Ten plus Farm minus Arm plus Man plus None minus One); No. 10, Rosenthal (Rose plus Patent minus Mine plus Plus Half plus Ace minus Face).

AUGUST PRIZE WINNERS: Miss Mabel Chipman, Hingham, Wis.; Louise Trowbridge, Viroqua, Wis.; McAlister, Ohio; Miss Dorothy Harris, Old Mystic, Conn.; Jeannette Wilson, Geneva, Ill.; C. Earl Welchman, Lancaster, Pa.; R. W. Edmundson, Charlotte, N. C.; Mary G. Brown, Lambertville, N. J.; Mary R. Hunt, University, Miss.; Mrs. A. H. Clay, Dorchester, Mass.







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# THE ETUDE

OCTOBER, 1917

VOL. XXXV No. 10



### The Dream-Mind in Music



Does't call it the sub-conscious mind,—call it the dream-mind. It's easier to understand with that title. Did you ever have a dream in which you heard entrancing music? Have you ever had themes come to you when you were asleep and then have them vanish like some eerie vision when you awoke? Many of the great masters are said to have had musical dreams. Tartini's "Il trillo del Diavolo" was an attempt of the composer to recollect the playing of His Satanic Majesty as Tartini claimed to have heard it in a dream,—possibly after too much salami, fromaggio roma and chianti.

All dreams are merely manifestations of the sub-conscious mind. Psychologists have a great deal to say about this slumbering form of intelligence that falls without the field of conscious attention. While it accompanies us in our waking moments it manifests itself most forcibly during sleep in some beautiful vision, some ridiculous escape, or perhaps some horrible nightmare.

The savants are all keenly eager to find some way in which this dream-mind can be used in practical every-day education. Thus far, they have discovered that we are mentally awake to an infinite number of impressions,—impressions that shape our psychic selves unconsciously. Thus it is, that children of musical mothers,—such as Gounod and Mendelssohn, start their music study with their first lullabies. If the child is gifted with musical expression, much of this comes back again,—probably not in its original form, but with the spiritual variations that have clustered around it while it slumbered tranquilly in the deeper recesses of the dream-mind. This often leads to music of new and masterly portent. The editor has frequently talked with other men who, like himself, were solo boys in church choirs, years ago. They all have the continual experience of having melodies and themes come back to them in more or less jumbled form, the sub-conscious outcroppings of oratorios and anthems they had sung at an age when their powers of attention had not been sufficiently trained to impress them with the name of the work, the name of the composer, or anything more than the mere melodic outline.

A somewhat remarkable experience in the home of the editor will probably make interesting data for readers of THE ETUDE who are interested in this fascinating subject. A number of years ago, a mulatto girl from the West Indies was engaged for domestic work. She was exceedingly anxious to be able to sing—in fact had a kind of mania for music. When the editor was teaching or when his wife was singing the girl would desert her work in other parts of the house and hang around the studio door. Indeed, it was frequently necessary to reprimand her for this. All of the girl's efforts to sing were ludicrous in the extreme. She had absolutely no idea of tune or melodic design. Her mumbling, moaning and squawking were very amusing to all who heard it.

After about one year in the editor's home, the girl was informed by her physician that she would have to go to the hospital for a slight operation on the arm.

Sympathizing with the girl's abject fear of the hospital it was arranged to have the operation performed at home. When the girl was coming from under the influence of ether she commenced to sing scales, trills, arpeggii, etc., accurately and with a tone that was amazingly fine. When she became conscious, she tried to sing again and found that, as in all her previous efforts since childhood, she was unable to produce any musical sounds. When told she had sung

while she was anaesthetized she cried bitterly and thought that she was being ridiculed.

The editor once recounted this experience to the late Prof. Hugo Münsterburg of Harvard University, who at that time did not know that the editor and his wife were professional musicians with years of training and experience. The great psychologist said that the incident was incredible and that if there had been trained musical observers present they could not have been so woefully fooled. Nevertheless, the fact remains a fact and revealed a wonderful something imprisoned in the girl's sub-conscious mind which will probably never be liberated.

There is no moral to this editorial, unless it be that all teachers and parents should leave nothing undone to surround their children with all possible means of hearing good music, whether it comes from the living performer or whether it is reflected to them from the playing or singing of some master artist through the talking machine.



### Figures



HELLENIC culture associated music with mathematics and sorcery. The middle ages still found music regarded as a branch of the study of mathematics. Considered merely as a science involving arithmetical problems music holds an imposing place. Mathematics has been the science through which much of the world's progress has been made in architecture, engineering, chemistry, astronomy, navigation, electricity. As music came to be looked upon as an art rather than as a science the mathematical phase of the subject has been disregarded. However, a Bach fugue is quite as much a mathematical problem as anything Euclid ever drew upon the sands of the valley of the Nile. This thought was the inspiration of this editorial. The editor, who once taught geometry for a short time, knows no greater intellectual pleasure than that of recalling, apart from the keyboard, the four voices of any Bach fugue that has been previously memorized at the keyboard. It is purely a feat of figures and in no sense an artistic experience unless you can carry delightful pastime still further in your imagination and register the parts as though played by different instruments. To hold such a fugue in the memory and hear all the parts progress in due order, does not of course solve any mathematical problem but it is an intellectual feat as great, in many ways, as the mathematical tasks which the engineer, the chemist or the astronomer make much cause for self-admiration.



### The Organ as an Educator



Sevens hundred thousand people have attended the recitals given by Dr. Samuel A. Baldwin in the Great Hall of the College of the City of New York. In one of the best Organ Departments THE ETUDE has ever been privileged to present, this distinguished organist indicates how the organ can and may take the place of a great civic orchestra, when an orchestra is not obtainable. The day is not so very distant when civic pride will impel communities of one thousand people and over to provide for an organ just as they now think it necessary to provide for a town hall, good roads, a school house, a library or a post office. Music has become a real part of our daily lives and the organist of the future will "play" an interesting rôle in the great civic drama of to-morrow.







she could not possibly help it. I stood it as long as I could and then got really angry. I stopped her short and "Do you wish to show the people what wonderful lungs you have?" I asked her, "or what a beautiful song it is you are singing?" You can only do one of the two things at a time. Supposing even your breathing be good, which, being neither inaudible nor invisible, it is not, you will have to learn in time that an accomplishment be it ever so great, in anything pertaining to the mere technique of singing becomes a fault the moment the listener's attention is drawn to it."

A singer who after the singing of a beautiful song is complacent on the excellent management of his mouth or on the wonderful articulation of his words, should go home and resolve to do better next time, and not rest satisfied until he acknowledges that the singer's highest aim should be the full appreciation and enjoyment by the listener of the work he is interpreting. That aim being achieved he need wish for no greater praise for himself.

#### Coloring the Tone

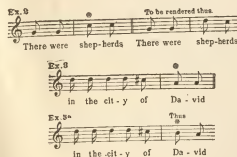
There is one thing which in my opinion is a great help towards interpretation, and that is the coloring of the tone, which should be made the subject of special study. I have heard many a so-called excellent singer whose singing became exceedingly monotonous through lack of variety in tone-color, and remember one lady in particular, the possessor of a beautiful rich contralto voice from whose singing had it not been for the words—you could not possibly have told whether she sang was sad or cheerful. And yet, a singer should be able to produce as many different shades of, let us say, the vowel A—and I mean the Italian "Ah" as a painter of the color, say, of red. By opening, to take that vowel "Ah" as an example, the mouth for a bright "Ah" and then, without the slightest change in the pose of the lips, trying to sing an "Oh," the originally intended vowel will, whilst undisturbedly remaining an "Ah," assume a greater depth, greater nobility, according to the degree of the darkness of the "Oh" which you mix with it.

I have in my long experience as a teacher found one of the utmost value to make a pupil sing even a whole song on nothing but vowels with the object of trying to express its character by vocalization only. Take, for instance, a song like Brahms' deeply melancholy "Die Marquise," one of the most beautiful of the master's, and see if you can convey the sadness of it by the voice alone, without the words. If after a while you succeed, you will have taken a very long step toward realizing, *i. e.*, toward interpreting, when it comes to singing the song with the words, the full beauty of that exquisite blending of music and poetry.

It goes without saying that in speaking of songs in this article I can only mean one kind, *viz.*, the best, and I may as well add here that a song worth singing at all should be sung as the composer wrote it. To change a note, as one can hear even good singers do only too frequently, into a higher one with the object of showing the voice to better advantage or of making a phrase, generally the final cadence "more effective," that's villainous," as Hamlet says "and shows a most pitiful ambition!"

#### Traditional Abbreviations

This altering of notes brings me upon a question which has ever been the subject of much controversy: Are there any rules as to singing of recitatives, or rather to the substituting, in the singing of recitatives, of notes now and then for those written by the composer? Should, for instance, in Handel's Messiah, be rendered thus



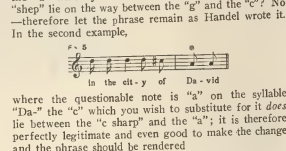
My answer as regards the first of these two examples is as decided a "No" as my "Yes" is in regard to the second.

This may perhaps be considered somewhat arbitrary and entirely a matter of taste, but I venture to hope that after what I have to say on the subject it will be found to be a matter of taste only, partly, and of arbitrariness not at all. I base my objection to the altera-

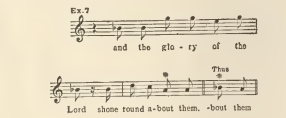
tion in the first and my approval of that in the second could not possibly help it. I stood it as long as I could and then got really angry. I stopped her short and "Do you wish to show the people what wonderful lungs you have?" I asked her, "or what a beautiful song it is you are singing?" You can only do one of the two things at a time. Supposing even your breathing be good, which, being neither inaudible nor invisible, it is not, you will have to learn in time that an accomplishment be it ever so great, in anything pertaining to the mere technique of singing becomes a fault the moment the listener's attention is drawn to it."

A singer who after the singing of a beautiful song is complacent on the excellent management of his mouth or on the wonderful articulation of his words, should go home and resolve to do better next time, and not rest satisfied until he acknowledges that the singer's highest aim should be the full appreciation and enjoyment by the listener of the work he is interpreting. That aim being achieved he need wish for no greater praise for himself.

The doubtful note is the "c" on the syllable "shep-herd," the preceding one is "g," the following one "c." Now does the "d" which you wish to substitute for that "c" on "shep" lie on the way between the "g" and the "c"? No—therefore let the phrase remain as Handel wrote it in the second example.



where the questionable note is "a" on the syllable "Da," the "c" which you wish to substitute for it does lie between the "c sharp" and the "a"; it is therefore perfectly legitimate and even good to make the change and the phrase should be rendered

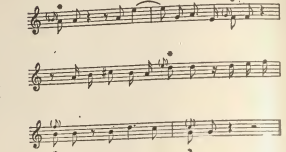
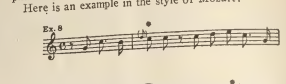


In this case, however, it would be decidedly better to leave the phrase unchanged, for we have had four c flats already in that sentence and the "a" coming part on the F major chord on the word *about*, is rather relieving and refreshing. Here, as in many other things, "let your own discretion be your tutor."

Of an exception to the rule as regards the first of the three Messiah examples being either justified or advisable I know no instance.

Of course all I have said on this subject refers to the slow, deliberate, serious recitative in oratorio and other sacred music only, and not at all to what is called

"secco" recitative of the opera, which is practically no more than spoken conversation somewhat rapidly delivered in specified musical terms. There you may, or lived in specified musical terms into one above it even should change the doubtful note into one above it at every opportunity, for by doing so you impart a certain spontaneity and freedom to the sentence, emphasizing their resemblance to the spoken word.



But I am afraid I am near the limit of the space allotted to these short essays; so only a word or two more. Art is long and Life is short, and to learning there is no end.

Singing, like the playing of any instrument, can be taught and brought to a degree as near perfection as humanly possible; that is a matter of technique, *i. e.*, mechanical skill. But what is best, imperishable in any art defies teaching, and interpretation, even though re-created, certainly is an art at least part of it. To have a chance of becoming an artist in the true and only sense of the word, the student, fortunate in the possession of the heavenly gift of talent, should from the outset resolve to strive for none but the highest ideals, refuse to be satisfied, both taking and giving, with anything but the best, and last, though by no means least, resist the temptations which the prospect of popularity and its worldly advantages, frequently the reality of lowering that high standard, may place in his way.

And now "per il momento, basta." If in what I have written there should be found, even to a small degree, some matter for stimulating thought, I should be most gratified.

Very sincerely,  
Yours,  
Curt Henrich

#### Curiosities of Notation

It is quite usual for teachers, after explaining correctly that the sign C stands for "common time," to add that C stands for "common." While there can be no objection to this as a help to the memory, still it is rather very far from agreement with the real historical origin of the sign. It dates from about the twelfth century, and was originally intended for an imperfect circle. The sign for triple time was a perfect circle, triple time being considered "perfect," through some mystical association of ideas, as referring to the Holy Trinity. Double or quadruple time, on the other hand, was deemed "imperfect."

A stroke through the time-signature indicated double speed, and our present sign for *alla breve* C exactly the same was used in these early centuries.

In English books on music, we find what we call a "half-note," spoken of as a *minim*. This word is derived from the Latin *minimus*, meaning "least," this sign notation. What we call a whole-note was a *semibreve*, which indicates a half of a short note, while the very longest note known to our modern notation, (and that, very seldom used, and then only in 4/2 time), was known as the *longa*, meaning "long." The still longer notes, now known as the *longa* and the *longa*, are now totally disused, being too long to exist within a measure of

any kind of time in use. In the days when they were in use, bar-lines had not been introduced, so this objection had no weight. Nowadays, when we have occasion for such long notes, we simply tie one whole-note to another. In an old Psalm Book of 1688 a *breve* is said to be "about the duration of eight pulses at the wrist of a person in good health and temper." Franco of Cologne, and Marchettus of Padua, in the fifteenth and sixteenth centuries, define the length of a *breve* as "the shortest time in which one is able to produce the voice in its entire fullness." At the present day, it would be quite aside the mark to attempt to define the positive length of a note in such a way, as all depends on the tempo.

In Schumann's *Concerto*, the "Sphinxes"—a quaint little mystical conceit of the composer, probably not intended for actual performance, are written in certain of these obsolete long notes, in the original Breitkopf and Haertel Edition, a fact which resulted in greatly puzzling certain musicians of very respectable professional standing who were not posted on musical antiquities. In another edition, printed at a recent date here in America, not only are *breves* substituted for the ancient *longa*, but the same notes are written below in the form of half-notes in octaves, evidently with the design of making things fool-proof.

## Tension and Relaxation in Pianoforte Playing

By the Noted American Composer and Teacher

CLAYTON JOHNS

Everyone knows, both in music and in speech, there must be tension and relaxation. The musical interpretation, or sense of a composition, demands tension and relaxation, not less than the verbal sense, or interpretation of phrases and sentences. Without tension and relaxation, music and speech become tiresome to the listener. The proper treatment of the two brings about a feeling of proportion. We often hear piano players straining every muscle, showing that there is no balance in the performance, and, unfortunately, we hear too often our American voices, in which the vocal chords of the throat are overstrained, produce the same effect.

Our subject appertains to piano playing in particular, but as an introduction, let us turn for a moment to one or two comparisons.

#### An Illustration from Golf

All athletic training is allied to musical technical training. Each has a good way or a bad way of doing things. The good way is to know how to control the muscles mentally, and the bad way is to leave everything to chance or haphazard. Think of a golf player, a good golf player; he knows how to hold his hands and how to give the club its greatest velocity, letting the club do the work and allowing it to follow through of its own momentum at the moment of contact between the club and ball; if there be too much tension the club probably strikes the ground instead of striking the ball or, at least, the ball doesn't go far. If the club properly strikes the ball at the moment of relaxation, the result is that wonderful "click" which comes when the stroke was just right. The good click in golf is, more or less, like a good touch on the piano; both need training and development.

#### From Bicycling

Bicycling may be instanced as another illustration of Tension and Relaxation. The grip of the hands on the handle-bar of a bicycle depends upon balance and direction. Too much grip leads often to disaster, while, as a rule, a slight grip is all that is necessary for direction. A good bicyclist knows just how much grip to use; the grip depends upon quality rather than quantity, demanding many shades of pressure. Both the bicyclist and the athlete controls himself muscularly, mentally and emotionally. The shades of pressure in bicycling are not entirely removed from emotional piano playing. Think of the sudden turns and curves made by an expert bicyclist. A hill demands more tension, while down hill needs practically none except for direction.

A musical composition abounds in turns and curves. The pianist expresses himself emotionally in all of these by changes of tension and relaxation. Think of Chopin's phrases. The soul of his music is a succession of graceful tensions and relaxations.

#### How Applied to Piano Playing

The following examples show how tension and relaxation may be applied. The relation of tones must be the guide, just how much tension and relaxation, in a broad sense, is to be used; they may be qualified by various well known musical terms, like *crescendo*, *diminuendo*, etc., etc. The musical person naturally expresses himself musically, but it is amazing how many false quantities, particularly in piano playing, crop out unconsciously.

Characteristic accents in composition, like Schumann's, for instance, and in much of folk music, follow no rule.

It would be impossible to indicate the various shades of each note of a phrase. Abbreviated terms: *ten.* and *rel.* in this article are applied only to the salient notes of a measure; judgment and musical feeling must do the rest.

The examples below, taken from standard works, are meant only suggestions to the student—their number might be multiplied ad infinitum.

A *crescendo* demands gradual tension:



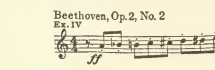
And a *diminuendo* demands a gradual relaxation:



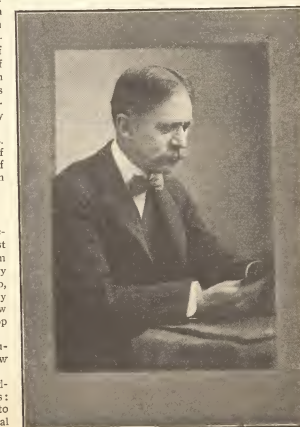
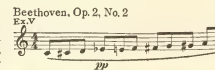
A sudden accent demands a sudden tension, followed by a sudden relaxation:



A forte staccato touch needs a great deal of tension:



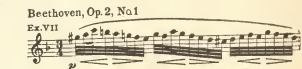
While a pianissimo passage needs almost none:



A turn is made by relaxed fingers, either beginning or ending with a tension note depending upon the significance and position of it in the phrase:



In Exercise VII, the best results are attained through a relaxed wrist, the wrist playing in with the fingers and bringing out every sort of light and shade, and, of course, various degrees of tension and relaxation:



In a trill the fingers should be tensioned or relaxed, depending upon how much *crescendo* or *diminuendo* be desired. See Exercises I and II.

The first note of a mordent or a pralltriller should have a sharp accent, while the other two notes should be completely relaxed:



In modern pralltrillers and mordents the accent is usually reversed, the first two notes being relaxed and the third note ends with tension:



The first of two notes, the first being a sixteenth, and the second a longer note, should be relaxed and the second be tensioned:



The first note of a phrase, beginning at the last beat of a measure, should be relaxed and the first beat of the new measure be tensioned. See example, Chopin Nocturne, E Major, Op. 62, No. 2:





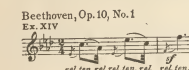
The first chord of a chord group may be either tensioned or relaxed, depending upon the beat of the measure:



A triplet, followed by a longer note, may be relaxed and the longer note have tension:



A grace note should be relaxed, followed by a tension note:



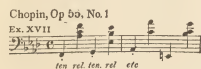
The last note of a phrase is usually relaxed:



Unless the last note of the phrase comes on the first beat of a measure, when it has tension:



The second and fourth beats of an accompaniment in 4/4 time should be relaxed, while the first and third beats have more tension:



The second and third beats of a waltz accompaniment should be relaxed, while the first beat has more tension:



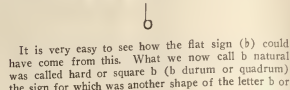
As a rule waltzes should be played in 6/8 time, and the first beat of the first of the two measures should have a little more tension than the first beat of the second measure.

Here follow a few additional examples of tension and relaxation:



## How We Got the Flat and the Natural

Vary few music lovers know how we came to have the flat sign and the natural sign. In the early days of music the only accidental allowed was the flat b. That is, there were no other notes sharp or flattened. B was known as round b (b molle, or b rotundum), the sign for which was



From this came our natural sign (b). This also suggests the origin of the terms used on the continent for major (dur) and for minor (mol).

## Remarkable Cures of Melancholia Through Music

By Clara C. Sterling, M.D.

An article in The May number of THIS ETUDE, "How Music Helps Us Stand the Strain of Everyday Life," interested me greatly, and the following may interest you.

About a year ago, I was making a professional call on a woman of forty-five years, who had been melancholic for three years, from no apparent cause. Every method of healing known to science, from mental healing to manipulative, had been tried and abandoned, and the consensus of opinion of the various men who had attended the lady from time to time was "this case was incurable." As I was leaving I remarked, "I am going to a piano recital; don't you want to come along?" She refused, of course, but I persisted, chiefly to give her daughter a couple of hours' rest and change. After considerable urging she consented ungraciously.

The pianist, a man of tremendous force, was playing a modern program. During the first few numbers, the lady sat in melancholic depression, but when the pianist finished a Scarlatti number she was flushed and excited, and said, "How lovely!" It was the very first word of interest I heard from her in two years. The rest of the program did not affect her apparently, but I decided to try again. Each time I saw her I would purposely lead the conversation to matters musical, but the only thing she showed the slightest interest in was that one particular number.

A few days later I took her to another recital, and this time she showed dissatisfaction at the performance, and made comparisons between the two pianists. I took her to a number of concerts after that, and what proved to be a recovery, began the day of the first recital.

The woman's mental condition is now as normal as it ever has been, and her interest in music has continued.

Realizing I was getting wonderful results in the foregoing case, I decided to try the same experiment with others. There were three women and two men under my care, who from various causes, were passing through periods of great mental depression. One of the men had interested himself in a player-piano; he plays it well and it has become an absorbing interest for him. One man and two women are taking music lessons. Music lessons at forty? you ask. Yes; why not? They amuse themselves that way, and in each case the concentration necessary is the thing that is lacking. One of the men has become a "concert pianist." One of the men says they would rather buy concert tickets than pay doctors' bills.

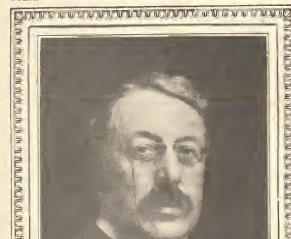
Please do not think I recommend music as a panacea, but for mental depression due to external causes, music is the "King of Remedies."

Music certainly is an aid to a state of mental equilibrium. I keep copies of THIS ETUDE and other musical magazines (current issues) on my table, and it is the usual thing to find waiting patients absorbed in them.

## The Etude Master Study Page

### A GROUP OF MODERN ENGLISH COMPOSERS

However insular England may have been in its musical past, the little group of British islands has been so closely tied to the musical activities of the Continent during the past century that London, during its interesting season, presents very nearly the same attractions that Paris, Berlin, Munich, Milan, and Petrograd may boast.



Granville Bantock

Granville Bantock was born in London. August 7, 1868, the son of an eminent London surgeon. Although the boy commenced the study of piano at the age of six, it was not until ten years after that time, when his parents were insisting upon his entering the Indian Civil Service, that he conceived a strong desire to be a musician. Finally he overcame his father's ambitions, and after taking a few private lessons in composition from Dr. G. Saunders, he entered the Royal Academy, where he studied with Frederick Corder. After the first term he won the Macfarren Scholarship. During the time that he was at the academy he produced many works of decided merit. For three years he edited and published a very useful little magazine known as *The New Quarterly Musical Review*. At the same time he became affiliated with the famous George Edwards, of Gaiety Theatre fame, and was the conductor of the noted musical comedies produced at that time. In 1894 and 1895 he toured the world with the Edwards companies. In 1897 he became conductor in New Brighton, at first having a military band, but later having a fine concert orchestra, giving excellent concerts of the works of such British composers as Parry, Corder, Stanford, George Elgar, Hinton, and Cowen. He also organized a highly successful *Choral Society* at New Brighton. In 1900 he became the principal of the *Birmingham and Midland Institute School of Music*, and in the next year became the conductor of the *Wolverhampton Festival Choral Society* and the *Birmingham Amateur Orchestral Society*. He has also done much to exploit the works of British composers on the Continent.

### Edward Elgar

Singularly enough, the best known English composer is not an "academic." Sir Edward Elgar, almost entirely self-taught, ranks easily at the head of the English creative artists in the tone world. He was born at Broadheath, Worcester, June 2, 1857. His father was organist of St. George's Roman Catholic Church in Worcester, for many years, and was also a good violinist. The elder Elgar established a successful music-selling business and the son revelled in opportunities to explore the shelves and become acquainted with many masterpieces.

Edward went to a local school, where he had some elementary instruction in piano-forte playing. A friend of the family gave him a few hints on violin technique. He had no instruction in harmony, counterpoint, canon, fugue, orchestration, form, or anything of the sort. All that he learned he dug out of books and personal experience. At fifteen, his parents placed Edward in a solicitor's office for one year. The boy then went into his father's business as a clerk, at the same time studying the organ, with some assistance from his father. In addition to the organ he also learned to play the violin, the piano, and the cello. Finally he was admitted to the violin section of the Worcester Festival Orchestra. He was also a member of the Worcester

Gloucester Club, which made a specialty of singing the excellent works of old English composers. At twenty-two, Elgar became conductor of the Worcester County Lunatic Asylum band, where he taught the attendants to play for the inmates. Much of his time was spent in making arrangements of trifling Christmas minstrel songs for the band. At fifteen he had five lessons from the famous violin teacher, Pollitzer. Lack of funds prevented Elgar from going to Leipzig to study. At eighteen he succeeded his father as organist of St. George's Roman Catholic Church, in Worcester. In 1889 he married the daughter of General H. C. Roberts, K. C. B., and went to live in London.

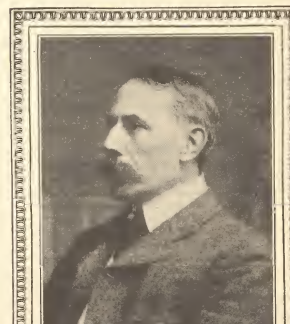
In the English capital Elgar continued his great activity in personal research in the technique of his art. In 1893 his first work of note, *The Black Knight*, was produced in Worcester. Then came a rapid succession of magnificent compositions, leading to *The Dream of Gerontius*, *The Apostles* and other works. Elgar's compositions are for the most part in the larger forms and therefore do not appear especially numerous. He has written nothing that does not show the musical feeling, constructive genius and masterly orchestral pen in his popular audience. It is by the training, however, there is a dignity and splendor which is as warmly appreciated by the general audience as it is by the trained musician. High coloring, strong melodic lines, well-imagined and adapted harmonies and abounding in successful ideas are the characteristics which make the work of this British composer distinct and apart from that of many music workers of the present day. Elgar has received the title of Doctor of Music from Cambridge, Oxford, Durham and Yale. He was knighted in 1904.

Mr. Scott is an able and original writer upon musical subjects. Many of his articles have appeared in THE ETUDE.

### Sir Charles Villiers Stanford

Sir Charles Villiers Stanford, Mus.D., D.C.L., LL.D., is the most distinguished composer of the present day, of Irish birth. He was born September 30, 1852, at Dublin. His father was a jurist, who took a keen interest in music. The boy's teachers in Ireland were Arthur O'Leary and Sir Robert Stewart. Later he went to Cambridge University, where after four brilliant years, he graduated in 1874 with honors. Thereafter he continued his studies with Reinecke, in Leipzig, and Kiel, in Berlin. In 1876 he wrote the incidental music for Tennyson's *Queen Mary*, at the poet's suggestion. About the same time he wrote a Symphony (B flat), which met with decided favor. In addition to great activity in the work of composition he worked indefatigably to interest the British musical public in the compositions of Brahms and other contemporary Continental musicians. In 1885 he became conductor of the *Bach Choir*, and in 1887, Professor of Music at the University of Cambridge, upon the death of Sir G. A. Macfarren. When the Royal College of Music was founded Stanford became the Professor of Composition as well as the director of the orchestra, which is one of the finest of its kind in Europe. He was knighted in 1901, and in the same year received the conductorship of the Leeds Festival. In 1904 he became a member of the Royal Academy of Arts of Berlin.

His best known works are his opera, *Shamus O'Brien*, *Irish Rhapsodies* and his *Irish Symphonies*, although *Sarrasate* and the *Cantata Pilius* were very highly praised. His work long ago passed the 100 quartets, and many of these are compositions of length and moment—not merely collections of songs and short piano pieces. Strength, combined with a facile technique and a romantic mind account for much of his distinguished success.



SIR EDWARD ELGAR.

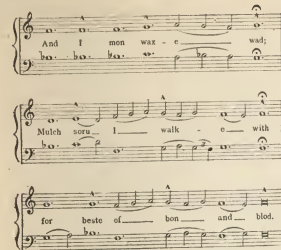
### Frederick Corder

Few musicians of the present generation have had a stronger influence upon the music of England than has Mr. Frederick Corder. Original in the extreme, invested with splendid common sense and blessed with humor, he has inspired many of the younger men to free themselves from conventionalism and strike out for a newer and more characteristic mode of expression.







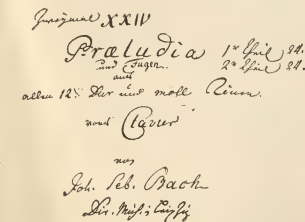


Among the mysteries of music one may place the romance of Lost Compositions. There are more of them than the average reader imagines. Many of the works of Palestrina are lost because the unfortunat conductor of his sole surviving son, who took no care of his father's manuscripts and made no effort to publish them.

There is one other mystery connected with Palestrina, which, so far as I know, has never been touched upon in the pages of musical history. Was Palestrina one of the founders of Oratorio? Although the question has never been raised I think that there is some evidence in the affirmative. The recognized founder of this school was St. Philip Neri, who used, on Friday evenings, to give biblical representations accompanied by music, in the oratory of his church—where came the name "Oratorio." But St. Philip Neri was the intimate friend of Palestrina, and nothing would have been more natural than that he would have asked the aid of his great musical friend. It would be natural also for Palestrina to have worked at this new school without claiming any credit, for he was one of the most modest of men, who wrote many of his works solely "for the glory of God," and it is not at all unlikely that he worked thus anonymously in this sacred field.

Many of Bach's compositions have been lost in a manner similar to that ascribed to Palestrina's son. But Bach had several sons who survived him, one of them, Philip Emanuel Bach, took the most precise care of such of his father's manuscripts as came into his hands. He catalogued them, he published some, and he gave nearly all to museums and institutes which have preserved them. But Wilhelm Friedemann Bach did the opposite of this. He was imprudent and thriftless, and he lost and dissipated such part of his father's works as came into his heritage.

It may be well to remind the reader that comparatively few of Bach's works were published during his own lifetime. Even the "Well-tempered Clavier" (both volumes, 1722 and 1742) were not published until long after Bach's death. Probably the first printed edition was published in London. If one desired the work while Bach was alive, it was customary to write to him for a copy, and he or one of his sons would sell the applicant a manuscript copy. I append the title-page of one of these copies, in the handwriting of the master himself.



Among the most important lost compositions is the manuscript (it was never printed) of the very first

opera, "Dafne," (1594). This work by Peri and Caccini (Caccini and others of the *Camerata* may have had a hand in it) is greatly praised in many contemporary writings and it must have made a great success on its first performance, but it has disappeared completely. Possibly a copy may yet be discovered in some private Italian library. Oddly enough the first German opera, by Heinrich Schuetz, which was founded on this same subject and bore the same title, has also disappeared.

One can add the lost chest of Verdi's legacy, (destroyed as this manuscript) and the chest of Rimsky-Korsakov's works, which was seized by the Russian police and never re-discovered, to the list of lost works. Of these two one would much prefer to recover the Verdi one.

Of Schuler's compositions undoubtedly some important ones have been lost. One hears in mind the narrow compass of the C major symphony and the "Unfinished Symphony" had from obliteration, one cannot doubt that there have been other of his masterpieces which have been less fortunate. There are some indications that there was another large symphony composed by him, and portions of operas are known to have existed that have now disappeared.

#### National Anthems

National music is brimful of mysteries. The best and most singular national anthem in existence is "God Save the King," which has been appropriated many times by many different nations. It was used as a patriotic song in at least three guises by our own colonies during the Revolution; it is a German national hymn; Danish and Swiss also; it is a Polish national hymn in existence. But who wrote it? In spite of many reams of good white paper spent in commenting on this subject, and in spite of the "Henry Carey" printed on many an edition of "America," it has never been solved. "Yankee Doodle" is in similar case. One must not trust the cock-sure origins which are ascribed to it by different writers. "A Hungarian folk-song," said Kosztuth; "A Dutch Harvest-song," said a bold, had journalists; and one might quote many other careless statements in the matter of the origin of the tune, finally, however, coming to the only true answer—"We don't know."

#### Mozart's Mysterious Visitor

One important work in the sacred repository was for a long time a very great mystery and still remains mysterious in some of its portions. I mean Mozart's "Requiem."

It is unnecessary to repeat here the story of its origin save in its outline. A mysterious man in black ordered it; Mozart became superstitious, thought that he was poisoned and that the requiem was for himself, and that the man in black was a celestial messenger. Some cheap writers have made a ghost story out of this, but it was only an attempt of Count Walze to steal the work and palm it off as his own. The critics at once discredited his subsequent claim. But who had written it? For a long time this remained a mystery. Good critics claimed that it certainly was not Mozart since it was quite out of his style. But his deceiving himself under the shadow of death caused

this change in character. Finally the discovery of the parts of the manuscript in his own handwriting settled part of the mystery—but not all.

The work was incomplete at Mozart's death and he directed his pupil Süssmayr to finish it, giving some suggestions for the work. It remains doubtful, in some numbers, as to what is Mozart and what is Süssmayr. The Kyrie and the finale are undoubtedly Mozart, although not at his best. The "Tuba Mirum" is doubtless the "Sanctus" has been claimed by him. Altogether the work (an over-rated one) presents some points of mystery that will probably never be cleared up any more than the question of who wrote Mozart's (?) 12th Mass.

#### Mysteries Multiplied

The subject of musical mysteries might be pursued much further. What was the inspiration of Beethoven's "Moonlight Sonata"? Which are the stolen melodies in Handel's oratorios? What Croatian melody was original of Haydn's "Alles" or possibly "Deutschland über Alles"? Which of Mendelssohn's works were really composed by his sister Fanny? And to me among really composed by Schopenhauer and Stravinsky's works are musical mysteries.

I may properly end this article with an account of how a modern composition accidentally became a musical mystery. The story was told to me by Harold Bauer, and deserves perpetuation in musical history.

#### A Hoax and Its Sequel

A few years ago, during a certain Art Exhibition in Paris, an article appeared in one of the Art Journals calling attention to a very modern painting by a new artist named Boraloni which was to be on view there. It was entitled "Sunset," but the journal observed that the artist did not wish it to be viewed as a picture of sunset, but rather as an impression of the emotions caused by such a scene.

Great was the diversity of opinion over this modern painting. Some found in it a veritable sun-picture. Then there came the terrible explanation. Some art students (how Murger would have delighted in them!) had tied a donkey with the rear end towards a blank canvas, dipped his tail in bright colors, held some apples just out of his reach, and the frenzied swinging of his tail had produced the painting. They also called attention to the fact that the painter's name was "Boraloni," while the donkey in Lafontaine's fable was named "Aliboron."

Now for the musical sequel. At a concert a short time after a piano sketch by a new composer named Kodaly was given. It was very modern, and therefore very vague. The audience was on the alert for another trick. They remembered Boraloni; Kodaly resembled a family resemblance to the name. "Kodaly" meant Tail. . . and they drew their own inferences. Wild shouts of laughter accompanied the work. Mr. Bauer himself at first deceived, but he told me that M. Bavel, who sat beside him, made him suspicious of the work. It proved to be a genuine and earnest composition of one of the moderns, which a suspicious audience had turned into a mysterious attempt at trickery, an unexpected lesson in musical criticism.

#### How to Help Your Pupil Remember Your Corrections

TEACHERS often mark up a pupil's music with black ink. The pupil then has to decipher the corrections, and to this end an effort to be avoided, and fail to see evidence at the next lesson that the marks have accomplished anything.

One reason for this is, that if the marks are numerous a pupil of ordinary mentality simply cannot remember what all the marks were for—in some cases, has never understood.

A certain master teacher recently devised an ingenious system of mnemonic signs for this purpose. His system was well meant, and showed a proper insight into the cause of the difficulty, but like most mnemonic systems was not practical because itself too difficult to remember, and too cumbersome. It reminds one of the case of the policeman who had to enter in his report, that a horse had fallen dead on Kosciuszko Street, but feeling weak in his spelling, obtained help—not in spelling, but in dragging the horse just around the corner, into a street that had a name easier to spell!

Joking aside, however, there is a way by which marks for the pupil may be surely understood and remembered. The secret is simply to make him tell you what each mark means. What you tell the pupil, he may remember, but probably will not; what you can succeed in getting him to tell you, he is almost sure to remember.

Suppose in the playing of a piece, the pupil has forgotten to observe an accidental, and you have corrected him, at the same time marking the place lightly with pencil. Not at that very moment, but before the lesson is over, point to the mark and ask the pupil what that was for. If he answers correctly, you may pass on, but if not, explain it over again, and for a time pass on to other points, a few minutes later returning to the place and asking the same question. Continue this process until you get a satisfactory answer.

This is really teaching, which is quite a different thing from merely telling.

## The Value of Versatility in Teaching

By DR. THOMAS TAPPER

### I.

WHAT is teaching?

What, in its essential simplicity, is this art so familiar to us all as our daily activity?

Does it demand that teacher and pupil shall travel the Road to Arcady together with eyes fixed upon the feeble motion of their plodding feet? Or does it inspire the elder to speak into the younger the words of life, saying: "Life divine eyes" for this Arcady which we journey is a delectable land, and the soul must be tinged with its beauty while the day is yet with us.

There are great teachers.

There are men and women who by their keen perception and skill reach that Something in the pupil which we may be permitted to call the Inner Self.

These teachers regard that Inner Self as the supreme, eternal fact. They recognize that the problems of the day are not met by the physical man, but by the striving, struggling, seeking, searching, soaring entity that makes for freedom; for the freedom which comes from an increase of understanding of this magical thing or quality in us called Life.

### II.

Let us now imagine ourselves in the presence of a music teacher who conceives his art to be that of the liberator of the thing we have called the Inner Self. And let us further assume that he (the teacher) works with and for the Inner Self of the pupil as the eternal and enduring reality.

Here I take it, is the beginning of Versatility in Teaching. Here is the necessary basis of it all; namely, the perception that we are not to train the lone framework covered with flesh, but that we are to call into the Indweller of that wonderfully contrived Physical House called the Body.

What does the real music teacher desire to secure for that Indweller as most beneficent and essential?

The answer to this must be: He seeks to give it greater freedom through the perception of truth expressed in and through music. He is then to make the pupil a perceiver; to give him a perceiving technique which shall manifest through music because that is the main stream of the pupil's power.

Oh, you Five-finger Exercise Teachers of the young! Of the young with dirty hands, with slow minds and vacuous countenances! Do not throw up your hands and exclaim: "This isn't it!" For this is it, so fully and so completely, that once you know the truth about the poverty of the Indweller, these very symbols of dirty hands, and slow minds, and vacuous countenances become a call to you to look upon them in understanding; a call to seek and find what dwells within the Little Houses of flesh and bone called Children; and to bless each according to its needs.

### III.

#### The Master Teacher Avoids Negatives

As we watch the master music teacher what we perceive to be his method of work?

To begin with, he does not deal in negatives. His art is to knock on the outer portal of a personality that he may awaken the Indweller, that he may speak to it, reason with it, appeal to it. He knows that this is the first step in teaching. And just as he would not harangue before an empty house so he will not harangue before a house whose inmate is dead to the world in slumber.

First, then, he will gently bring it to consciousness. To do this successfully he must employ every possible device; searching all the while for that order of appeal and suggestion which means most to the pupil. A schoolboy, once asked by his mother how he liked the new teacher, said:

"She is the finest I ever had."

"And why do you think she is the finest?" asked the mother.

"Because," the boy replied, "she will explain a thing two ways to a fellow and not get mad."

Blessings on that boy, for he discovered for us the whole secret of the teacher's versatile art.

THE TEACHER MUST BE VERSATILE ENOUGH TO EXPLAIN A THING TWO WAYS AND STILL BE SERENE AND RESOURCEFUL.

And the reason?

Because that which the teacher seeks to awaken is nothing less than what dear old Epictetus was fond of calling a little bit of God tucked away in the body.

### IV.

Let us visit from teacher to teacher and note their individual ways.

Of modern music teachers perhaps no one, in his vaster world of suggestion than the late Theodor Leschetizky. By allusion, mimicry, anecdote, example, he revealed within himself a world of infinite variety and richness, whose materials he was constantly employing in the effort to discover the world within the pupil.

"Oh," he said to a young man one day, "go back to America! Do not play the piano like that. Go home and peddle sunshine!" *Peddle Sunshine!* And he looked at him as if to say: "If you would only understand that by means of the piano you could supply the heart of all the world with sunshine!"

"Why make it so hard for these young artists?" I asked him once after a class.

"Hard?" he exclaimed. "How can I ever begin to make it as hard for them as the public and the critics will make it in Vienna, Berlin, Paris and New York? How are they to be prepared for that ordeal? They must not go upon the concert stage as innocent lambs to the slaughter. They must step forth empowered to do the work of the artist. That power must be discovered and raised up in them HERE IN THIS ROOM, by me, or by someone else who also tries to peer into their future and to see what is to be demanded of them."

(Note that Leschetizky did not say anything about power being put into them, but "discovered and raised up" in them.)



THOMAS TAPPER

A famous English schoolmaster visited a room one day in charge of a young teacher. He found a rather overgrown boy in tears over his Greek.

"Do you know," he said to the boy, "that when I began Greek I felt lanky. I felt that the whole lovely world had slipped away from me and that I was alone in a world of Greek that I could not understand. And what do you think? he said, his eyes shining into the tear-dimmed eyes of the grieving boy, 'I felt just like Robinson Crusoe—wrecked and alone! But,' he went on, 'what a fine adventure Robinson Crusoe had on that Island! So I said to myself, I'll go in for a fine adventure in Greek!'

"Thank you," said the boy, "for understanding me."

### V.

#### Albrechtsberger and Beethoven

I take it that J. G. Albrechtsberger was a gentleman of little imagination despite the fact that he composed two hundred and sixty-one pieces of music. Therefore he could not be versatile in teaching. For a time, you remember, he had a pupil named Ludwig van Beethoven, in whom he saw so little that he advised others to have nothing to do with him, "for," he said, "he has learned nothing; and he never will do anything in decent style."

Not for a single moment did that smug gentleman ever picture to himself the House and the Indweller. Never once did he strive to reach into the mystery called Beethoven. He was then, and he forever remained, a peddler of information. There are thousands like him to-day who spend their lives in passing packages of stories to hands groping in the dark, to hands that implore food for their soul-hunger.

Then there was Haydn who had already encountered this same Beethoven. One can feel in the youth from Bonn that lordly defiance of his, even in these early years; while he was teaching his way into this clearer understanding of himself. We can see him going humbly to Haydn with his book of exercises and getting nothing but scanty corrections. Heavens above, why didn't Haydn open his eyes and look within that shaggy-headed, sombre-visaged youth and see the glory that was shining there! And so, one day when Beethoven showed his exercise book to Schenk, they discovered together that Haydn had not half corrected it.

Versatile?

Yes, as versatile as the Cardiff Giant and if I remember aright, that Vaudeville attraction was made of granite.

A distinguished piano teacher here in New York had a talented pupil of whom, in the beginning, he had great expectations. The teacher was neither a Haydn nor an Albrechtsberger, so he began to train the young man thoroughly. Things, however, did not develop quite to his expectations, and one day after a perfunctory lesson he said to the pupil: "Don't come again. No!" he continued. "Do not ask why. Take a month and think it over. Paderewski plays next week, go and hear him. Then think it all over again."

So the youth went off, on a month's forced leave of absence. Perhaps it was the hardest test that could be given him. However, he came back at the appointed time bearing the marks of having thought it out.

"Well," said the teacher, "what is the verdict?"

"It is this," said the boy, "I am going to get out of my talent all that is in it."

"And how did you happen to arrive at that conclusion?" the teacher asked.

In reply the boy related this experience: "I went with my father this morning to the factory. One of the men had not been doing very good work on the road and father called him in to talk it over. Even I was ashamed to hear that a salesman excuse himself for what he had not done. Finally, father said to him, 'My friend, you have salesman qualities, splendid qualities; you have a good field, you work for a good company;











## Interpretation Is Not Merely Performance

By D. C. Parker

UNFORTUNATELY the word interpretation has for many people a vague significance. To them it is a term associated with the "higher criticism" of the art, and, as such, fills them with something like awe. But the student of music, however humble, cannot afford to disregard it for any very simple reason that it stands for something extremely valuable. Let me demonstrate what I mean.

Some enthusiasts, let us say, hears a virtuoso play a piece at a concert. It is to his fancy and, without delay, he rushes off to procure a copy. Then come hours of assiduous practice. He has got it note-perfect. He knows every phrase, and yet, when he plays it, the impression is different from that produced by the virtuoso. Instinct tells him that this difference does not arise merely from his more or less inferior technique. Probably he does not agree the matter long enough to discover that he is comparing his own performance with another's interpretation.

It is a sad fact, but a true one, that a vast number of people believe that when they have memorized every measure of a piece, they have mastered it. They think you have got out of all that is in it. Nothing could be more erroneous. When you have settled every difficult technical problem, when you have decided upon the fingering of every passage, there is a great deal still to be learned. You cannot say that because an actor knows every one in *Hamlet* he necessarily understands the significance of the play. Similarly, you cannot say that a musician understands a piece of music because he is familiar with every measure of it. Every reader must surely remember performances which he has heard which were technically perfect, but which, nevertheless, were failures.

The explanation of this apparent phenomenon is to be found in the emotional nature of music. After the technical part has been mastered it is necessary to ponder over the emotional side of a piece. In reality there seems to be little in this point. In reality almost everything is in it. A player or singer should always remember that he is the channel through which the composer is being made known to his hearers. If the player be dull and unimaginative, Chopin with his poetry, Liszt with his brilliance, Schumann with his depth and tenderness, Grieg with his romantic glamor will all seem dull and unimaginative. What would we say of a conductor who knew his scores but directed his orchestra in such a way as to make Beethoven and Wagner cold and uninteresting? And yet, this is what countless performers are doing every day, in their own present day we suffer from a surfeit of merely clever play, simply from want of a little thought. In the players. There is nothing wrong with the heads of these people, but such musicians lack the qualities of the heart. Music can be handled successfully only if the head and the heart are brought to bear upon it.

And herein lies the difficulty of interpretation. To interpret you must cultivate the imagination. A phrase may be written in one way, but a composer cannot write down all that he means. It is quite impossible to express in black and white all that the creator feels when he pens his compositions. Something of what is implied must be brought forth by the interpreter. This is best illustrated by reference to time. You will find that good artists take liberties *veluti* limits. Were these limits exceeded the progress of the music would be impaired. Temperament must never be permitted to distort the shape of a piece. As regards songs it is essential to pay close attention to the meaning of the words. When the music is the same for several verses, but the words are different, it is obvious that the manner of performance must vary in each case. We have arrived at an age when great technical feats are commonplaces of the concert-hall. The fact has blinded us to the other side of the question. Technical accomplishment is by no means to be despised. But it is not everything.

At all times you have to remember that the true musician is also a poet, and that the interpreter must also be something of a poet. Catch the emotion of a piece, penetrate its secret, extract the beauty as the bee extracts honey; look, not once but a hundred times at hidden charms, and you will be surprised what a wealth

of meaning lies in any good composition. Only when you have done this, only when you feel that you understand the composer's mood and intention, will you be able to give an interpretation of his work. It needs to be said that the result more than justifies the trouble. For by this means you will gain the conviction that you know the full significance of what you are playing, and, more important, you will give to your hearers the impression that you have sympathy with and understanding of the writer whose music you have chosen to interpret.

## A Musical Inventory

By T. L. Rickaby

AT regular intervals every merchant "takes stock," or, as the more modern phrase is, "takes an inventory." This means that he thoroughly examines his merchandise to find out just what he has, and what he does not have, with special regard to what he does not have. Similarly, at regular intervals students of music should do the same thing. At the end of the term or season they should endeavor to get a clear idea of what they did not have at the beginning of the term or season, and, above all, try to discover what they do not have that they ought to have. Let them ask themselves a few questions—for example:

"Have I increased my technique? If not, in what particular is it faulty?"

"Have I improved my knowledge of harmony? If not, why not?"

"Do I know more of musical history and biography than I did last year?"

"Is my grasp of theory and musical knowledge in general stronger and clearer?"

"What have I added to my repertory, and are the additions of permanent worth?"

"Have I spent as much time and thought on my work as I might have done?"

If these questions can be honestly answered in the affirmative the pupil is to be congratulated. If they must be answered negatively it may be the means of stimulating the delinquent pupil to better things. Do not wait until you are told by a teacher, by faith or by guess, but look into your musical affairs clearly and thoroughly and see just where you stand.

## Home Teaching

By Cora Young Wiles

QUITE often it is a serious mistake for parents to have one of the family try to teach music to another member of the family, unless in a studio with a regular schedule. A mother often hopes to get some return for the money and time spent on her own musical education by passing her knowledge on to her children.

The child does not appreciate the real value of the lessons, because no money is paid for them; so many things interrupt—a caller, a household duty, playmates; the lessons become irregular, being adjusted to suit family conveniences; the practice lags, the novelty and interest wear off and failure is the result.

Sometimes an older sister attempts to teach her sister or brother. Disagreements, arguments, lack of patience and proper respect on both sides, make it difficult to achieve success.

As an older sister failing to teach my younger sisters and brother, and as a mother having a like experience, I have sent my own children when possible to the best teachers in a neighboring large city and in my small home town.

In the latter place I once asked a teacher of fine musical culture and teaching ability, how he was succeeding with his children: "Oh! my poor children," he exclaimed, "they set me crazy. I cannot do anything with them." They were talented children, five in number. I myself had five, so we exchanged our pupil-children with beneficial results. The children all learning eagerly and well until the families were separated by the change of residence.

An exchange with a young school teacher of theory lessons for mandolin lessons for my young son was another instance.

Several times I sent a child for lessons to some former pupil of my own.

If a mother cannot teach she can use her musical knowledge in creating a musical atmosphere in the home.

## Do You Know?

Do you know that the song, "*Annie Laurie*," supposed by many to be an ancient folk song, is now just eighty years old? It was written by Lady John Douglas Scott (Alicia Ann Spottiswood), to whom "*The Bank of Loch Lomond*" is also attributed.

Do you know that one Luigi Tarisio went from house to house in Italy during the early part of the last century as a poor carpenter? On his rounds he picked up what the peasants thought were old worn fiddles. He would, Aladdin-like, give in exchange, bright fiddles and take the old ones to Paris and London and sell them for fabulous prices. He died in miserably furnished quarters in Milan, leaving his relatives a fortune of 300,000 francs, made entirely from the sale of Stradivarius violins. Nowadays, so many, many fraudulent of rare violins are found in worthless violins that Stradivarius labels are deceived into imagining that they have discovered a fortune when they turn up a three-dollar fiddle.

Do you know that the American historian, Alexander Wheelock Thayer (1817-1897), worked for fifty years collecting material for his great biography of Beethoven? The first volume of the five-volume work was published in German in 1864.

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## OCTOBER 1917

## A FAIRY DREAM HUMORESQUE

And this little dream was a funny one!  
It came to Mollie O'Leary;  
She thought she rode on a great green goose  
That buckled like a Texas steer;  
It flopped about till it knocked her off,  
And it cackled "fingerbread joke!"  
And Mollie wondered what that could be,  
And while she was wondering, woke.

W. E. HAESCHE

A very fetching little piece full of humor. The harmonic treatment is modern and quaintly pleasing. Grade III.

**Scherzando**

pp And while she was won-der-ing WOKE



# MAGIC FIRE MUSIC. from "DIE WALKÜRE"

Edited by Preston Ware Orem.

SECONDO

R. WAGNER.

Maestoso. M.M. ♩ = 80.

*p dolce*  
*Slumber-Motive.*

Wotan: He who my a

*Slumber-Motive and Siegfried-Motive cresc.*  
spear in - rit fear - eth ne'er

springs through this fire - ry *f* *cresc.* *ff*

*ff*

a) The notes of the motive, indicated by the accents, must be strongly brought out and well sustained.  
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# MAGIC FIRE MUSIC. from "DIE WALKÜRE"

Edited by Preston Ware Orem.

Maestoso. M.M. ♩ = 80.

PRIMO

R. WAGNER.

*p dolce*  
*Slumber-Motive.*

*Slumber-Motive and Siegfried-Motive.*

*cresc.*

*f* *cresc.*

*ff*

*ff*



## SECONDO

dim. *p* molto espressivo  
Song of Farewell.

dim. *piu p* *p dolce*

dim.

*pp* Motive of Fate. *pp* *ppp*

## PRIMO

8 *dim.* *p* Song of Farewell.

*piu p* *dim.*

8 *p dolce* *dim.*

8 *pp* Motive of Fate.

8 *pp* *pp* *ppp*



**Allegretto**

*mf rit.* *poco* *a* *poco* *f* *ff* *a tempo* *molto rit.* *p* *rit.* *l.h.* *r.h.* *a tempo* *poco* *a* *poco* *p* *rit.* *Vivo* *f* *cresc.* *r.h.* *rit.* *p subito* *a tempo* *rit. cresc.* *f* *p* *rit.* *a tempo* *p* *cresc.* *ff* *martellato* *cresc.* *p*

*ff* *dim.* *rit. molto* *l.h.* *Vivo* *a tempo* *p sostenuto* *poco* *a* *poco* *cresc.* *f* *ff* *pp* *Tempo vivo subito* *8va*

**BY THE SEA**

A modern impressionistic piece, to be played in a sonorous and dignified manner. Grade IV.

CARL MOTER

Slowly and mournfully M. M. ♩ = 112

*p* *mf* *Ped. simile* *with increasing fervor* *dim.* *p amoroso* *cresc.* *p sadly* *dim.* *pp* *doloroso*



# ON THE HOLY MOUNT

## NA SVATÉ HOŘE

ANTONIN DVOŘÁK, Op. 85, No. 13

A noble inspiration of one of the great modern masters. This number is in the style of a Choral, the pause at the end of each strain being prolonged by the use of the light descending arpeggios. The  $\frac{3}{4}$  time may

seem unusual at first but in reality it is eminently appropriate in this style of writing. Grade VI.

*Poco lento*

*quasi Cadenza*

*fff*

*morendo*

*al tempo*

*pp*

*f*

*p*

*ppp*

*dim.*

# BUGLE SOUNDS

## MARCH

MARIE CROSBY, Op. 51, No. 1

A martial  $\frac{2}{4}$  movement, demanding a firm touch and strong accents. Grade II.

Allegro-In martial style M.M.  $\text{♩} = 120$ 

*pp*

*leggero*

*mf*

*f*

*fine*

*D.C.*



## GAVOTTE D'AMOUR

A graceful movement in modern ballet style. Grade III  $1\frac{1}{2}$ .

PIERRE RENARD

Tempo a la

A page of musical notation for a piano piece, featuring a Gavotte movement. The score is written for piano (p) and includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Andante' and the time signature is 3/4. The piece concludes with a 'Fine' marking and a 'D.S.' (Da Segno) instruction.

Musical score for "The Song of the Lark" by Maurice Strakosky, Op. 10, No. 1. The score is in 3/4 time, key of B-flat major, and consists of 24 measures. It features a piano accompaniment and a vocal line. The piano part includes a "brill." section (measures 1-4), a "p dolce" section (measures 5-12), and a "quinto" section (measures 13-24). The vocal line includes a "L.A." section (measures 1-4) and a "D.S." section (measures 13-24). The score is marked with various dynamics including *ff*, *f*, and *piano*.

## SWING SONG

A graceful recital piece with the true *swing song* character. Grade III.

MINNIE T. WRIGHT

Moderato grazioso M. M.  $\text{♩} = 72$ 

Moderato grazioso M.M. = 72

*p*

*p*

*Piu mosso*

*Fine*

*f*

*p*

*rit.*

*D.C.*



## \*TWO MISSISSIPPI SKETCHES

In these interesting characteristic pieces Mr. Kern has attained a high inspirational plane. The *Mississippi Sketches* are among the best things Mr. Kern has done. Grade IV.

## SAINT FRANCIS DE SALES

The autumn sun was slowly gliding from human view. Its fading rays gently bathed the gilded cross on the lonely chapel in the wilderness. Hooded monks chanted vespers while nature bade farewell to the dying day.

CARL WILHELM KERN, Op. 338, No. 2

Choir of monks

Religioso M.M. = 72

Bells of Mission

pp

broad

As from a distance

una corda

larga

needed

at a distance

con passione

Maestoso

simile

dim. lunga

ff

cresc. el accel.

a tempo

rit.

Lento

ff

lunga

pp

Pod sempre

\* For Second Sketch see page 675.

## What Shall I Teach in the Second Grade?

## A SERIAL ADVERTISEMENT OF REAL HELP TO TEACHERS

Watch for Next Month's Installment

## Beginning the Second Grade

## Practical Suggestions for Wide-Awake Teachers

1. The pupil should now have a well-defined knowledge of correct hand, arm and body conditions. Don't worry if the knuckle joints break in now and then, as the exercises which you will give in this and the next grade will strengthen the hand. The teacher should examine "On Sale" all the books of studies listed below as some are especially suited to very young beginners, while others, such as the "CZERNY-LIEBLING" book 1 is better for older pupils.

The pupil by this time should be able to pass a little examination in all the elements of notation. This can easily be made up from the list of questions in the "NEW BEGINNER'S BOOK." Notes, clefs, time, rests, dotted notes and rests, legato and staccato, slurs, flats and naturals, triplets should now be "Second Nature" to the pupil.

3. Scales may be taken up in this grade. The "STUDENT'S BOOK" introduces them. A fuller treatment with tonality exercises of special value to older beginners will be found in "MASTERING THE SCALES AND ARPEGGIOS."

4. The student should now have his work with the STANDARD GRADED COURSE of studies well under way. With very young pupils some teachers start Grade I of the graded course when the "BEGINNER'S BOOK" has been completed. In any event, Grade I will supply a most excellent fortification of all that has been learned in the "BEGINNER'S BOOK." By all means investigate "STANDARD COMPOSITIONS" Grades I and II.

5. Don't neglect duets. Nothing advances the pupil at this age quicker than duets.

6. Attention and interest are still the great assets of the teacher in this grade. Use the most interesting material you can procure. Watch the pupil's facial expression intently for signs of eagerness or dullness.

7. Don't be a one-piece teacher! There is no need for it, as the Theo. Presser Co. "ON SALE" system gives the privilege of having a generous supply of pieces, studies and books right in your own music room ready for immediate use. Inquire about this. Thousands of teachers have been using it successfully for years.

8. The pupil entering this grade should, in nearly every case, be eligible for the elementary study of the History of Music and Harmony.

No.	SOLOS	Key	Pr.	No.	SOLOS	Key	Pr.
9719	Lindsay, Chas. Home-ward March	D	40	9014	Brebeck, W. C. E. The Dream Fairy	F	30
9744	Armstrong, W. D. The Old Cobler	Min.	40	9811	Brown, Arthur L. Hymn of the Flowers	F	30
9778	Williams, F. A. The Old Cobler	Min.	40	9845	Engel, Heinrich. Way-side Flowers - 1497.	F	30
9400	Day, W. F. G. "A May Day"	C	50	9747	Spaulding, Geo. L. Van-der-Hoeft's	C	30
9401	Day, W. F. G. "A May Day"	C	50	9457	Suter, Rufus O. Simplex	F	30
9715	Lindsay, Chas. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9689	Reuter, Julius. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9690	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9691	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9692	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9693	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9694	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9695	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9696	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9697	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9698	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9699	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9700	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9701	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9702	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9703	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9704	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9705	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9706	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9707	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9708	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9709	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9710	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9711	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9712	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9713	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9714	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9715	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9716	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9717	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9718	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9719	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30
9720	Holzer, Johann. The Betrothal March	D	40	9411	Reinhold, R. Shadow Pictures	Op. 18, No. 8	30

## Why the Theo. Presser "On Sale" Privilege is Adopted by Thousands of Teachers

Notwithstanding the fact that the "On Sale" privilege as originated by the Theo. Presser Co. has been in successful operation for a quarter of a century there are still many teachers who do not know fully what "On Sale" really means. It is not merely the opportunity to look over works for a few days and see whether you like them before you buy them. It is something far bigger and more important to the teacher. It means that you can keep in your studio all the music, books and studies that you really need for your pupils for your entire teaching season, paying them only for what you use. Teachers who use the

"On Sale" system have just the piece or book the pupil needs. No waiting—no delay—no disappointed pupils. The teacher merely adds the cost of the pieces to the pupil's bill and settles with us at the end of the season. The "On Sale" opportunity applies not only to such materials as may be found on this page and on pages 640 and 641 of this issue, but to a catalog of fifteen thousand musical works.

Send for a selection, stating material desired, number of pupils and their grades.

THEO. PRESSER CO. 1712 Chestnut St. PHILADELPHIA, PA.



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## KIRMESS DAY

WALTER WALLACE SMITH

A jolly rustic dance, the drone bass suggesting the bag-pipes. Grade III  
Lively M.M. ♩ = 108

## ON HORSEBACK

A fresh and original characteristic piece. Note the secondary theme entering in the right hand at the ninth measure. Grade III

Allegretto moderato M.M. ♩ = 66

CHARLES HUARTER



## SPINNING WHEEL-ETUDE-POLKA

ANTON SCHMOLL Op 7

A valuable teaching piece by a prominent modern educator. This will afford splendid finger practice. Grade III.

Allegro M.M. ♩ = 120-126

*a tempo*

Musical score for "Spinning Wheel-Etude-Polka" by Anton Schmoll. The score is for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, mf, f, cresc., rit.), and fingerings. It includes a section marked "(2d time octave higher)" and ends with a "Fine" marking.

Continuation of the musical score from page 678, showing the piano part of "Spinning Wheel-Etude-Polka". It includes dynamic markings like p, mf, and cresc., and ends with a "Fine" marking.

## JUVENILE BIRTHDAY PARTY

W. BERWALD

Moderato grazioso M.M. ♩ = 126

Musical score for "Juvenile Birthday Party" by W. Berwald. The score is for piano and features a variety of musical notations including treble and bass staves, dynamic markings (p, mf, f, cresc., rit.), and fingerings. It includes a section marked "p cantabile" and ends with a "Fine" marking.



## THE MERRY BLACKSMITH

Each of these bright and entertaining teaching pieces introduces two well-known operatic melodies together with appropriate original material.  
Grade 11½

Lively and merrily M. M.  $\text{♩} = 108$

WALTER ROLFE

Grade 1-2

Lively and merrily M. M. ♩ = 108

WALTER ROFFE

mf

f

Anvil Chorus from "Il Trovatore", (Verdi)

Anvil Chorus from "Il Trovatore" (Verdi)

Galop from "Orpheus" (Offenbach)

Galop from "Orpheus" (Offenbach)

*mf* 2d time *f*

*D.S.* *mf*

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## SOLDIERS OF THE KING

**MARCH**

British Copyright secured

Allegretto con moto M.M.  $\text{♩} = 120$

WALTER ROLFE

Soldier's Chorus from "Faust" (Gounod)

Soldiers Chorus from "Faust" (Gounod)

The musical score is for the 'March from Aida' by Giuseppe Verdi. It is written for piano and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The score is divided into three systems. The first system includes a tempo marking of 'Allegro' and a dynamic marking of 'ff'. The second system includes a tempo marking of 'Allegro' and a dynamic marking of 'ff'. The third system includes a tempo marking of 'Allegro' and a dynamic marking of 'ff. D.C.'. The score is written in 2/4 time and is in the key of D major. The title 'March from "Aida" (Verdi)' is written above the second system.

# SUMMER IS GONE

C. WEST FREEMAN

A charming nature song, suitable for *encore* purposes.

**Moderato con grazia**

*Moderato con grazia*

*p* Summer is gone. Summer is gone,  
The white stars say,  
Its whisp'ring leaves,  
We kiss'd its dy-ing  
Its gold-en wealth of

*mp* *mp* *p*

lips to-day, We kiss'd its dy-ing lips to-day, And scarce-ly knew it pass'd a-way, And scarce-ly knew it  
gold-en sheaves, its gold-en wealth of gar-ner'd sheaves, Some-thing with-in us pines and grieves, Some-thing with-in us

rit. e dim.

pass'd a way.  
pines and grieves.

*p* *allegro* *mf* *pp* *ppp*

1 2

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## ROSE OF KILLARNEY

Words and Music by  
JAMES FRANCIS COOKE.

This song in folk song type is exceedingly simple—yet may be made effective, even without the accompaniment.

Moderato con espress.

As though talking

mp

*p*

*mf*

*allargando*

*f*

lar-ney, the fair-est of all. Rise up in your beau-ty and hear the lark's call. Each flow'r of the morn-in' that  
jew'ld with the dew of the dawn, Like the glint of the gems in your eyes, col-leen bawn. And all the bright rays, that the

*accel.*

in the breeze blows, Must bow to the charms of my sweet Ir-ish Rose. The night has de-  
sun on these throws, Are but thanks for the smiles of my sweet Ir-ish Rose. I'm hear-in' the

*rit. piacere*

part-ed, the day has be-gun, The thrush-es are sing-in' to wel-come the sun. And ere the dear moon in the  
bells in the stee-ple for-by, Pro-claim-in' the day, we'll be wed, you and I, And all that I own in the

firm-a-ment glows, Let me look on the beau-ty of my Ir-ish Rose. Let me look on the beau-ty of my Ir-ish  
un-i-verse goes To deep-en the dim-ples of my Ir-ish Rose. To deep-en the dim-ples of my Ir-ish

Rose.  
Rose.

*rit.*

LOVELY SPRINGTIME  
WALTZ SONGExcerpts from  
M. Moszkowski, Valse in E Major, Op. 34, No. 1  
Arr. by GEO. L. SPAULDING

A striking concert or recital number, a very effective vocal transcription.

Allegretto moderato M.M. = 168

*mp*

*cresc. poco a poco*

*brillante*

*S. dolce*

Love-ly Spring-time, Hap-pi-est

days of the year. Hearts that cling time Mo-ments to wel-come-re-vere;

Wed-ding ring time, Cu-pid is then al-ways near. To a-bide Side by side, What be-

*Fine*

tide, Al-ways hap-py, gay, and free; Vow-ing naught but con-stant-cy.

*mf*

*Fine*

*plaintively*



Buds and flowers, Happy hours, Always dreaming of love's pleasure, Keeping step throughout life's measure,

Tender kisses, Heartfelt bliss is, Joy and sunshine in love's own bowers, The bees and birds, Honored

words, Winter's been dispelled by sun-time, Dreaming on ly of the one time When you two, Ah

tried and true, Said, I love you, Yes, said, I love you. Ah! Ah!

# GITANELLA

2d SPANISH DANCE

A brilliant idealized dance movement, full of color but not difficult to play. Violinists will enjoy this number. The composer is himself a practical player.

VIOLIN

Allegretto comodo M.M. ♩ = 54

VIOLIN

PIANO

*mf* *f* *sf* *f* *Fine* *f* *Fine* *f*

8

*p* *ff* *mf* *f* *rit.* *dim.* *rall.* *a tempo* *D.S.*

TRIO

\* From here go back to **S** and play to **Fine**, then play **Trio**.

Also published for Piano Solo



# BERCEUSE from "JOCELYN"

OCTOBER 1917

A very effective new transcription of this favorite number. Play it through twice, changing the registration the second time.

Transcribed for Organ by  
EDWIN ARTHUR KRAFT

BENJAMIN GODARD

Andantino M.M. ♩ = 108

MANUAL

*p* Ch. Clarinet or Concert Flute 8' (2nd time, English Horn or Clarinet)

PEDAL

Sw. Oboe and Vox Celeste, Trem.  
2nd time, an octave lower

rall.

quasi recit.  
aspirativo

Concert Flute

Andante M.M. ♩ = 69

Swell, add Vox Humana and Fl. 4'

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OCTOBER 1917

## What Makes Hungarian Music Interesting

The most important part of the national music of Hungary is that of the Magyar race. The remainder of the population is made up of Slavs, Germans, Wallachians, Jews and Gipsies, and out of all these races, the Gipsies seem to be the privileged musicians of the country.

There exist a number of traditional Magyar melodies—not folk songs, but mostly fiddle-tunes, either dances, or weird, melancholy musical meditations, which have in turn been adopted by Gipsy fiddlers and embellished with a number of original and characteristic ornaments. These tunes thus ornamented have been, so to speak, taken home again by the Magyars, and considered by them as their proper national music. Indeed, there has been such a complex series of give and take that it would puzzle the most learned musical historian to tell exactly where Magyar ends and Gipsy begins.

Among the salient characteristics of this music, we may name first, a very peculiar form of the minor scale:



Secondly, syncopated rhythm, and the prevalence of triple and quadruple time (triple rhythm being rare, and found only in slow time).



(A theme used by Haydn in his D min. quartet.)

Third, and most important of all, the various embellishments which give the peculiar tang to the Magyar music:



To the musician adept in various schools of composition, and able to appreciate distinctions in style, this was exasperatingly funny.

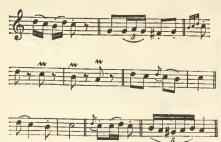
## Mechanism Not All

By Le Roy Johnson

Muscle began with mechanism, carried on with mechanism, will end in machine-like playing every time. It is a well known fact that men like Paderewski, Hofmann, and innumerable other artists of our time, practice many hours a day; but how do they practice? That is the question! It must be borne in mind that these men came into the world with that gift of God, which inspires and enables them to play technical exercises with a tone and musical expression that carries both mechanism and spiritual consciousness hand in hand.

Paderewski says: "In playing the piano the fundamental factor is technic, but the word technic includes everything. It includes not dexterity alone, as many mistakenly think, but also touch, rhythmic precision and pedaling. That combination is what I call technical equipment." So it is very evident to Mr. Paderewski's statement that he simply means, in other words, that the student must not adhere to mechanism alone.

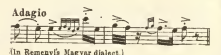
The *Literary Digest* gives to us a striking example of the result of mechanism in the following story:



Those who are familiar with Liszt's Hungarian Rhapsodies, Joachim's Hungarian Concerto for violin, Haydn's Gipsy Rondo, Brahms' Hungarian Dances, etc., will easily recognize these ornaments. We might here appropriately name a number of most talented composers, whose Magyar, who write in this idiom, but it is rather the purpose of this article to deal with the influence of Magyar music on outsiders. For instance, Schubert's C major Symphony, his A minor string quartet, his Divertissement a la Hongroise (Op. 54), and certain of his Impromptus show a strong Magyar influence.

## Remenyi's Curious Slip

The Hungarian violinist, Remenyi, played so much of this music that traces of its style used to crop up occasionally in his renditions of the classics. It is said that on one occasion when he was playing Beethoven's *Kreutzer Sonata* with Liszt, he inadvertently applied one of the Magyar ornaments to that calm and chaste melody which forms the theme of the second movement.



To the musician adept in various schools of composition, and able to appreciate distinctions in style, this was exasperatingly funny.

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## Department for Singers

Edited for October by JOHN C. WILCOX

### The Vocal Student's Problems

We who write articles for such educational magazines as this, are for the most part, professional teachers. It is natural enough that we should speak from the standpoint of the teacher, that we should analyze the problems of the studio from our own point of view.

This student has his problems, also. We teachers should not assume that we have a monopoly in the perplexities of the studio. Instead of taking the stand that we embody all virtue and all wisdom and that the student is usually a stubborn young person who may only be hammered into some semblance of vocal culture by our own persistent domination, suppose that we try to put ourselves in his place, for a time, and see if we may get his point of view and appreciate his problems.

The young person who decides to begin vocal study must first of all make his choice of teacher. What an important step that is! The most crucial year of all his period of study, no matter how far it may be prolonged, is the first year.

How is the student to decide between the several teachers of his community? One friend will urge him to go to Mr. A. Another assures him that Mrs. B. is the only one who may safely be entrusted with his vocal development. There will be equally ardent and positive champions for Sig. C, Herr D. and Mlle. E.

How is the student to make an intelligent selection of teachers in the face of this confusing advice? Is that not a real problem?

#### The First Teacher

There is one supremely important thing, it seems to me, for the prospective vocal student to make sure of in selecting his first teacher; namely, to choose an instructor who proves by his pupil product that he may be depended upon to develop voices with growing strength and development should be the result that will stimulate you both and establish that relationship of interest and respect which is the student's inspiration and the teacher's best reward.

Having, first of all, used intelligent discrimination in the selection of a teacher, and, second, given him confidence that is justified by his sincere and intelligent elucidation of his teaching methods, your study should be a source of constant joy and gratification. Steady growth and development should be the result that will stimulate you both and establish that relationship of interest and respect which is the student's inspiration and the teacher's best reward.

#### The Right Beginning

"What is the proper beginning of vocal instruction?"  
In my judgment, the spoken word or syllable.

#### "WHY?"

The same organism is involved in both speech and song. The first step in training the voice is to induce some condition that is free from all muscular constraint, or "interference." The sound-producing organism in the human being acts involuntarily. Under normal condition one's involuntary utterance, in speech, is natural, and the vocal organism acts co-ordinately, without interference. The student who attempts to sing, or to use a sustained "singing" tone before the teacher is usually so self-conscious at first that his nervous reflex sets up an interference in the extrinsic muscles, thus causing a localized contraction that

prevents the involuntary adjustment of the vocal organism.

The student is more accustomed to use the voice in speech than in song, and is therefore less conscious in uttering speech sounds. Furthermore, the intensity of speech is more natural than the arbitrary intensity of song.

The first step to induce an attitude of non-resistance. With no attempt at any localized control of the breathing muscles, use the panting breath. Let the jaw drop loosely and the tongue "fall." Try to pant exactly like a dog. Do this until there is a sensation of release (non-resistance) throughout the entire body.

Where the difficulty is experienced in securing an attitude of complete non-resistance, it is usually helpful to let the head fall loosely forward and then roll it around in a complete circle, slowly, several times. Let the head "go" so completely that all stiffness is eliminated from the neck, let the arms hang loosely and the whole body sag to the knees. This is, of course, a somewhat extreme preliminary relaxation exercise. Eventually, one must assume a more alert attitude, with the body in balance (or poise) with the weight mainly on one leg; but this poised release of the body is often impossible to secure until resistance has been eliminated by such a general relaxing drill as is suggested above.

Next, utter some speech sound, as "Ah," "Ah?" or "Oh," "Oh?" on each expiration of the panting breath. Do not try for any conscious pitch; let the sound come at the pitch that you would naturally use in animated conversation. Do not prolong the sound, and let the unlocalized breath follow the tone as you release it, so that the expiration is as complete as when the panting breath exercise was used without vocalizing. Other words may be employed in one-syllable words as "See," "See?" "Say," "Say," "Who," "Who," etc.

It may be well, therefore, to call the attention of the reader to the fact that the breath impulse and the manner of speaking with relaxed tone, precisely as you would utter them if they occurred in an actual conversation and you were sufficiently animated and free from self-consciousness to allow spontaneous utterance and inflection. At the very beginning of study, dislodge your mind of the notion that there is any essential difference between the speaking and the singing voice. Use the imagination and create in your mind a situation wherein these spoken sentences would constitute a natural and spontaneous utterance.

Gradually extend the range of inflection until you reach both the lower and higher pitches. The sentence: "Oh, No, No, No, No, No!" may be easily adapted to a wide pitch range. It may be uttered playfully, impatiently, angrily, mockingly, pleadingly, with varying pitch and degrees of intensity with each imagined emotional impulse. Other utterances may be utilized in indoor conversation, as "Hello!" or "Hello?" or "Oh-ho!" or "Oh-ho!" exactly as you would do so in the situation of a real conversation. Or imagine that you see an accident in the street and make an exclamation ("Oh?" or "Ah?") expressing the shock.

The ability to detect even the slightest interference and to lead the pupil into a habit of tone utterance that is free from such interference is the teacher's basic qualification. Without this ability, no amount of musical erudition can qualify him to undertake the training of voices in the degree of intensity, but never a difference in the physical process. A little thought and experiment alone

this line will suggest any number of utterances that may be employed as exercises for inducing involuntary tone. The essential thing is to secure a reproduction, not a mere imitation, of natural, or involuntary, utterance, without physical strain or muscular interference.

#### From Speech to Chant—Then Melody

When the desired freedom of speech utterance has been realized, the student may profitably begin to chant monotone sentences. Poetry lends itself admirably to this treatment. The words of songs may be utilized. *Keep the same tone as when using inflective speech. Do nothing noticeably different so far as making the tone or taking the breath are concerned. Merely eliminate inflection. It will be a good plan to alternate inflected and monotone sentences until you are quite sure that you are employing precisely the same tone impulse in both.*

Having learned to chant words with the naturalness of speech, melody phrases with words become the next logical device for practice. Here again it will be wise to alternate with the spoken (inflected) sentence for a time to make sure that a different tone impulse is not being used for the melody utterance. This brings us squarely up to the singing of songs. If the specified conditions of physical release (non-interference with involuntary functions of the vocal organism) have been maintained, the student will have found the common meeting ground of speech and song. Speech should be musical with the free resonance of the "singing tone" and song should have the natural freedom and spontaneity of speech. When both speech and song habit are correct, one may make the transition from inflective speech utterance to melodic song utterance with no change whatever save the change from an informal inflective pitch line to a formal melodic pitch line. Until this transition may be so made, either the speech habit or the song habit is imperfect.

All this sounds so simple—and it is simple in the telling and in one's comprehension—that the student might infer that little or no help from a teacher is necessary in following these instructions for fundamental voice training.

#### Where the Teacher is Needed

Correct use of the voice in speech and song is, indeed, simple; but *to sing* the thing is rarely the easy thing to do. The process of expert target shooting is easy to comprehend, but the marksman must shoot thousands of times before he may secure that co-ordination of the vocal physical impulses which will insure him a "ball's-eye" at practically every shot. Let him stiffen one muscle involved in the act and he will never, under that condition, acquire the accuracy of aim which, in his case, is the manifestation of poise. So it is with the voice user: Let him retain an atom of muscle interference and he cannot acquire tone perfection. Since the result of his effort is manifested in tone, which his own ears cannot hear it in perspective, he is isolated from other sensations coincident with the tone, the vocal student must depend upon an instructor to score the "hits" and "misses" until the singer has coordinated his sensations into a dependable basis of judgment.

The ability to detect even the slightest interference and to lead the pupil into a habit of tone utterance that is free from such interference is the teacher's basic qualification. Without this ability, no amount of musical erudition can qualify him to undertake the training of voices in the degree of intensity, but never a difference in the physical process. A little thought and experiment alone

caused either by constraint in the throat or in the soft-palate—usually in both. Rigidity in the muscles of the breath organism will surely extend to the throat. The direct result of throat muscle interference is an unnatural thickening of the vocal bands (which in that condition require an abnormal breath pressure to vibrate cleanly), with consequent loss of power in the fundamental tone and total loss of the higher overtones. Soft-palate interference will rob the tone of a large portion of its legitimate resonance.

For a thorough and scientific elucidation of this matter of interference, the writer recommends "The Natural Method of Voice Production," by Floyd S. Muecke.

#### Complete Physical Release

When preparing to vocalize either song or speech, the student should endeavor to assume and maintain an attitude of complete physical release from all tension, local or general. Letting the jaw hang loosely, as if it were quite heavy and fell of its own weight, will do much toward freeing the entire throat tract. It will also help to walk about while vocalizing, making free gestures with the arms, and in every way keeping the body from becoming set in any fixed position or attitude.

Entertain no notion that the breath must be consciously "managed." When there is complete release of tension in the throat muscles, the vocal bands will vibrate with a very gentle breath impulse, and comparatively little breath will be required for singing even long phrases. Continued practice under this condition of non-resistance will automatically develop the breath capacity and control of emission to meet every need of sustained singing. Any effort to localize control of the breath will surely result in interference and, in some measure, impair the purity of the tone and place a strain upon the vocal organism.

The value to the voice user of breathing exercises, dissociated from vocalizing, is often under discussion. Habitual deep breathing is incomparably good for everyone, since only through this practice may the blood be thoroughly vitalized. Insofar as specific breathing exercises contribute to the vital health of the singer they indirectly help his singing. I have never been able to convince myself, either through logical reasoning or actual observation, that breathing exercises, dissociated from phonation, help the singer in any direct way to adjust his breath to the requirements of vocalization. Capacity and control are very different things with relation to singing, and capacity, *Control* is automatically secured through non-interference with the involuntary vocal impulses. Any other type of breath control is bound to interfere with these involuntary impulses and thus impair the quality of tone. Capacity is developed through repeated practice of tone-making under conditions of non-interference.

All this sounds so simple—and it is simple in the telling and in one's comprehension—that the student might infer that little or no help from a teacher is necessary in following these instructions for fundamental voice training.

"There is a reason why the original thought, the original word, the original deed, makes an impression on the world's work, while the doings of the Conformists are weak and motionless. It is because every original act has a thought behind it, and vitally interests the performer in that it is his own creation."—E. W. MARTIN.

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## Department for Organists

Edited for October by SAMUEL A. BALDWIN

### The Organ of To-day

By Samuel A. Baldwin

THERE is nothing more striking and significant in the musical life of to-day than the rapidly changing position of the organ, and the very great enlargement of the field occupied by the instrument.

While the organ still holds, and will always hold, its time-honored and revered place in the church as the handmaid of worship, it is no longer associated alone with the atmosphere of religion, gloined arches and a dim religious light, but has taken a new and independent place in the outside world. It is standing, more and more, as a powerful musical force and a means of popular education.

I do not refer to the organ as an adjunct to the homes of the very wealthy, nor to that of the moving-picture theaters, important as the latter is, but I have in mind the organ as a solo instrument, the organ of the concert hall, as found in the rapidly increasing number of municipal halls, in our colleges and universities.

Here the organ as an educator is second only to the orchestra, and its greater availability and the small expense at which it can be maintained, compared to an orchestra of the first rank, make it a force to be reckoned with.

Even in cities where large orchestras exist, the organ has its purpose to serve. Our orchestral concerts rarely attract a sufficiently small proportion of the population. In a city like New York it would be a liberal estimate to say that all the concerts of our three first-class orchestras are supported by one per cent. of the people.

Though concerts of a more popular nature may reach many others, it still remains a fact that a very large proportion of our people never come under the influence of serious music.

Mr. Samuel A. Baldwin, the editor of the Organ Department for the present month, was born at Lake City, Minn., August 3, 1882. After graduating from the University of Minnesota, he spent four years for study and became the pupil of such noted men as Handel, Beethoven and Wagner.

On his return he held several successive important posts as organist and as choral director in Chicago, Ill., St. Paul, Minn., and New York City. He has been in New York since 1904, and is now in charge of the department of music at the College of the City of New York. During the past few years he has played no less than 50 cable recitals on the large organ in the hall, and with unprecedented popularity, took attendance at the recital, on May 28, 1916, was the occasion of a public demonstration, on which Mr. Baldwin was highly honored.

Mr. Baldwin's compositions include songs and anthems, both parts for voice and orchestra, which received a prize in London in 1905, a cantata, "The Triumph of Love," two concert overtures, a suite for orchestra and a symphony. He has also made numerous excellent transcriptions for the organ from noted symphonies and overtures.

### Mission of the Public Organist

The public organist can and does reach many thousands, and for the first time are brought to realize the value of music in their lives, and his mission is to open to these thousands new vistas of beauty and of culture. He must make his appeal to an audience made up of all sorts and conditions of men—the college professor, the banker, the broker, the music student and the shirt-waist maker from the East-side.

The people are hungry for good music, but they must be interested before they can be educated, and the organist must see to it that he sends none empty away. There must be music for those educated in the taste for those, as well, who can grasp only the plain and obvious.

Of course, I do not mean that the organist's standard should be a low one, but if his message is to be heard, he must always have in mind the man whose ears are not trained to hear complicated polyphony, but who will sit patiently through Bach or Rheinberger, if at last there is something which comes as a blessing to his soul. It is never necessary to descend to the cheap and tawdry, nor to forget the high purpose to educate and uplift, rather than amuse, for it is altogether likely that the composition which sends our musically uneducated friend away happy and content, may have attached to its name of Handel, Beethoven or Wagner.

The organist who holds in his hands the education of the multitude must offer to the masses the best of his repertory, not alone the best of all schools of organ composition, but every variety of composition that can be adequately expressed upon his instrument.

### A Good Way for Good Transcriptions

I should by no means neglect strict organ music, but the transcription has its place, and the organist, while playing from all that has been written for the organ, may well enrich his programs by including much other music, possibly to the extent of one-third of the pieces played.

We have heard a great deal about the cheap transcription, but not all transcriptions are cheap. Cheap music will make a cheap transcription, and vice versa, music may still remain noble when translated into the language of the noblest of all instruments. For instance, I do not regard the transcriptions of the Prelude to "Parsifal" or "Lohengrin" as cheap, but these compositions played on a large, modern concert organ, with its wealth of color and varied resources, may be made quite as effective and moving as we hear them at the Metropolitan Opera House. Then why not play them, particularly as most of our auditors never see the inside of the Metropolitan Opera House.

Theoretically, I quite agree with the men who say that a composition should be played on the medium for which it was written, but practically it frequently happens that the musical thought may be expressed as well expressed, or even better expressed through a different medium.

There is some truth in this, that the "medium" than music, and the external effect is more important than the inner substance. Then, again, music may be

so idiomatically expressed that it is untranslatable into another medium. I should not think of playing a Liszt rhapsody, a Chopin lullaby, or an overture by Berlioz on the organ.

My master, Gustav Merkel, was fond of saying that Mozart could be played upon a barrel-organ, and there is many a composer whose thoughts can be expressed in any language, and many a composition which has been made more glorious by being transcribed for the organ.

It is supposed that Gullmatt was very much opposed to transcriptions. Be that as it may, he certainly made some and published them. I have in mind two "exquisite ones," "Sous le Mûrier," by Couperin, and "The Swan," by Saint-Saëns. Do either of these compositions suffer because the medium is changed, and would any one prefer in the first thin plucked tone of the harpsichord for which it was written?

A composer's thoughts very frequently transcend the medium of his employs. One could easily make a long list of piano pieces which are better and have more to say when played on the organ. One example is the "Prelude in C sharp minor by Rachmaninoff. On a large organ this composition reaches a climax of stupendous, tragic import, which the pianist, famished with his two fists as he will, can never achieve.

One naturally should be judicious in the selection of transcriptions. In my judgment the first movement of Beethoven's Fifth Symphony is not advisable, though the Andante is superb. Nor should I attempt the first movement of Tchaikowsky's "Symphonie Pathétique," but the Finale is colossal on the organ.

The "Largo" from Dvořák's "New World" Symphony is quite as good on the organ as with the orchestra, and many a page of Wagner is given a sustained power that the orchestra can never accomplish. In fact, there is no composer whose works I play with more satisfaction than those of Wagner, except, of course, our immortal patron saint, John Sebastian Bach.

But one says Wagner should never be played apart from the dramatic stage. That would be true if his music were not so supremely great that it can stand alone as music. While detached from the environment for which it was created, in great total pictures it brings to mind the scenes which are no longer before our eyes.

### Bach's Unique Place as a Composer for Organ

But why play transcriptions when we have Bach? we are asked. I am accustomed to no one in my admiration for Bach, and have studied and played him assiduously from my youth up.

I am not satisfied to give a recital without playing Bach, and no organist can afford to neglect him, as there is no music which will educate both the organist and his public like that of Bach. If it is understood and appreciated everything else becomes plain. I am convinced that all that is needed to make Bach admired by the people is to keep his music constant before them. There is nothing that stands out more strongly in my experience than the growing appreciation of certain works of Bach which have become



SAMUEL A. BALDWIN.

fairly familiar. Such a work as the Fantasia and Fugue in G minor will frequently receive a recognition from a popular audience beyond anything else on the program. But what other composer of the first rank has written for the organ?—Mendelssohn. Whether we place Mendelssohn in the first class or not, his organ sonatas are certainly inferior to Mendelssohn's, and are becoming more uninteresting every day. Merkel, Rheinberger, Villot, etc., no matter and many others have produced sterling works, which we play and still continue to play for some time to come, but no one would be so bold as to claim that these men rank with Bach and the other immortals.

### Organ-Composers of Real Greatness.

It would be possible to count on the fingers of two hands, if not on one, the works for organ, aside from Bach, that approach real greatness. I do not count the Handel concertos, as they, when played on the organ alone, are transcriptions. At the start I would mention two works—Theme and Variations in A flat, Third and Sonata, "The 94th Psalm," Reubke. After these I hesitate, and it becomes a matter of personal opinion in regard to this, that or the other work. I will leave you to fill up the list. You ask, "how about César Franck?" I admit his greatness, but Franck even more than Bach is the musician's musician. His mystical qualities, his indirect and diffuse style make him tedious and uninteresting from the standpoint of the general public. I play him conscientiously and am quite willing to run the risk of occasionally boring my audience thereby.

Then there are the thousand and one lesser works by minor composers of all schools, in a more or less pleasing style which we all use to give variety to our programs. But why not use as well the better music, the music with the deeper message, that we find in available transcriptions from such giants as Beethoven, Wagner, Tchaikowsky? Well, enough in regard to transcriptions! They are with us to stay, and even those who deary them

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most are prone to use them and must needs use them on occasions. So far as the slightest degree of uncertainty, even if he hears was originally written for the organ or not, so long as he finds some

### Hints on Technic of Pedaling

OTHER writers in this department have emphasized the importance of poise and rhythm. They cannot be mentioned too often. Poise leads to a mastery and authority in all that one does, and eliminates all fussiness and uncertainty. Rhythm is more than the ability to play notes in time; it is the swing, the pulse, the underlying heart-throb of the music, which is so often lost sight of in an organ playing. One must think of it along broad lines, as pertaining not alone to the measure, but to the phrase and sentence and composition as a whole.

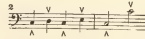
I wish to mention two technical points which I consider of importance, "covering" and the use of the detached heel in pedaling.

By "covering" we mean bringing the finger or foot directly over the key before striking it, rather than attacking it with a side-stroke from a former position. The following simple illustration will show what I mean.



The 5th finger starts on G, but must come into a new position to play the last note C. This position is taken in advance and the finger is directly over the upper C, while the thumb is still on the lower one. The stroke then becomes vertical. This is a very simple proposition but if carried out logically will add very greatly to one's accuracy.

"Covering" is quite as important, or even more important, in pedaling. In the following example the right foot advances to a position directly over the new key immediately upon leaving the first one, while the left is still playing, and the attack is made by a light, vertical stroke from the ankle.



thing in it for him. By using transcriptions I do not believe that we are lowering the standard of our programs; on the contrary we are enriching them, and are opening a wider field of culture to those to whom it is our privilege to minister.

days, all passages of the nature being played with alternate toes. The purpose of this use of the heel is to eliminate superfluous motion, gaining greater sureness and ease. Play the following passage:

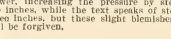
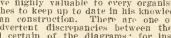
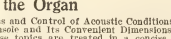
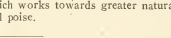
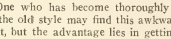
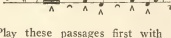
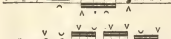
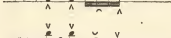
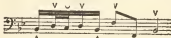
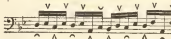
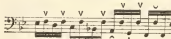
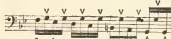
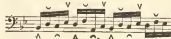
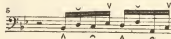


sage, first with alternate toes, then with heel, on F and on the upper D in the right foot, and on the middle D in the left foot.

It will be found that by the latter method, in the first instance, positions with greater ease and grace, and there is less probability of stiffness than in using toes alone.

I give two illustrations from pedal solos by Bach:

(Little Fugue in B flat major.)



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Secular Part Songs  
For Mixed Voices  
For Women's Voices  
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375 Dollars

will be divided among the successful composers in the following manner:

Class 1. For the best Secular Part Song for Mixed Voices, with independent or supporting piano accompaniment:

First Prize — \$75.00  
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Class 2. For the best Secular Part Song for Women's Voices (in Two or Three parts) with independent or supporting piano accompaniment:

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Class 3. For the best Secular Part Song for Men's Voices (in Four parts) with independent or supporting piano accompaniment:

First Prize — \$75.00  
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Conditions

Competitors must comply with the following conditions:

The Contest is open to composers of every nationality.

Composers may submit as many manuscripts as they desire, but they will be accepted only on condition that they will accept the decision of the judges.

All entries must be submitted to "THE ETUDE" Prize Contest, 1712 Central St., Philadelphia.

All manuscripts must have the following five lines at the top of the first part: "For THE ETUDE Prize Contest."

Send the title and full address of the composer to be written upon the last page of each manuscript submitted.

In Class 1 Secular Part Songs of all styles will be considered, four part writing being preferred. A certain amount of free and independent writing in the style is desirable but involved contrapuntal treatment should not be a mere duplication of the voice parts.

In Class 2 the Part Songs for Women's Voices may be either in two or three part harmony. The parts may be more or less independent but should not be complicated. There should be a suitable piano accompaniment.

In Class 3 the Part Songs for Men's Voices should be clearly in Four Part Harmony with a suitable piano accompaniment.

In the Part Songs of all Classes occasional solo or unison passages are permissible.

Involved contrapuntal treatment of themes and newly treated subjects will be accepted.

No composition which has already been published or which has been published in any form should be submitted.

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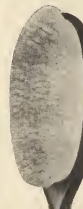
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